

SPECIAL FIGURE SALON

DECEMBER 1953 75¢

# ART Photography

TV PHOTOGRAPHY:

NOW I FILMED "LUCY"

-KARL FREUD

PRESS PHOTOGRAPHY:

FROM SLAYERS TO SALONS

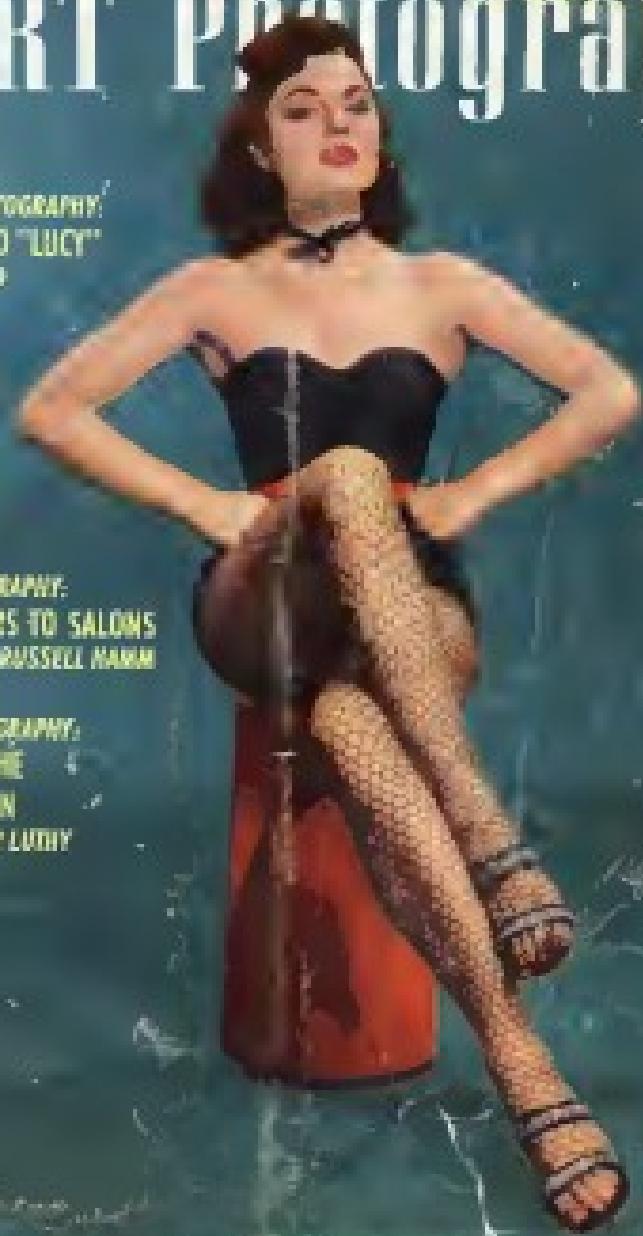
-RUSSELL MANN

TRAVEL PHOTOGRAPHY:

PHOTOS BY THE

MIDNIGHT SUN

-WERNER LUTHY





DECEMBER, 1963  
VOL. 4, NO. 6-54

# ART Photography

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NEVER BY RESEMBLANCE

### INSIDE FRONT COVER . . .

Edie Sedgwick—one of Hollywood's most respected cameras looks down upon her! Member of the New Memphis art scene panel in cover focus. Her article on showing the "I Love Lucy" show for television begins on page 4.

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ACADEMY AWARD PHOTOGRAPHER DISCUSSES:

# Filming the "LUCY" show



Principal behind success of *Radio City*, *TV*, *sitcoms*, *Feature*, *Lucille Ball* and *Doris Day*: *Academy Award* Photog for *"I Love Lucy"* and *"Our Miss Brooks"*: *John*

By RALF FEINHOLD, ASC

Photograph from *Walter and Muriel's Art*

Motion picture techniques were used to set pattern for television's situation comedy shows. Here's how it all began with TV's top program, "I Love Lucy."

**D**ESPITE the 45 years I've devoted to creating movies, I must admit that I was scarcely prepared for the many problems which were to confront me upon my stated success with the series of pictures with the "I Love Lucy" title. Fortunately, the motion picture experience helped to cushion many of the various problems and enabled me to adapt myself to the new medium.

Today, many of the stated difficulties which we experienced back, so many years ago, have subsided, but we did realize at the outset of a fascinating new creative work medium. There are formidable problems ahead, all of which will of course be conquered in due time. As for myself, I have absolutely enjoyed being a part of the

ould think like them, because most of the people were leaders.

The Louisville Bell-Dixie Arms show was a challenge from the mass. It was decided, then, for the last mass, TV cameras would be replaced with three motion picture cameras to allow more flexibility in editing and to improve the pre-emptive publicity over broadcast recording.

This, I felt, was a legitimate response to the mass, too. I expected very little reaction from the crowd of photographing regular motion pictures, but I had no idea how widespread the unique problems

would be. I was soon to be faced with them.

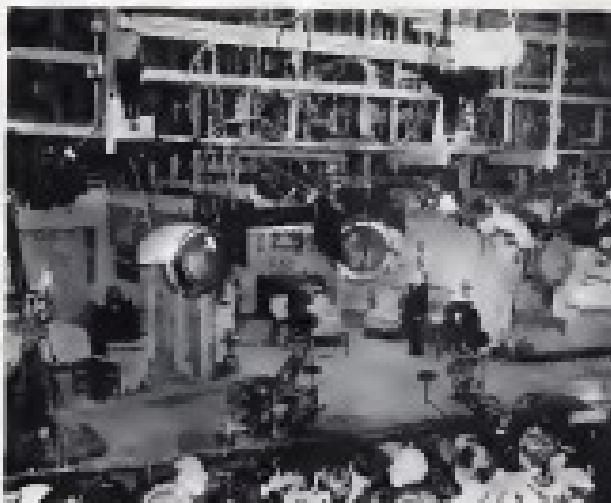
First of all, a few mass speakers at audience 110 necessitated a regular studio stage equipped and bladders to hold some 300 people. Above the stage is space of directional spotlights and head speakers had to be installed.

To give the audience a clear view of the speakers and to allow the speaker total mobility without interference from floor cables, the lights for the set had to be placed above the stage.

In lesson eleven alone it was clear that the overhead

Right: Located in different parts of their offices and rooms, editor Earl French makes final photo layout during

below: First press assembly session begins at Dixie Arms production is passed to division. Three cameras follow action



Above: Movie cameras and monitoring stations. Below: by French's crew. Right: Author helps to direct mass



MANY OF FREUND'S EARLY FILMS HAVE BECOME CLASSICS . . .



Inexpensive photography worked Freund's early pictures. Many of his best scenes set pattern for movies of today. Left: scene from "Calculus of Dr. Caligari." Courtesy of U.S. News Service. Right: Stroh's eyes in "Sodom."

light placement was hardly fitting to the photographic needs of the performers. While the prints often turned up in par when projected in a single projection room, they showed too much contrast when viewed over a closed TV screen. Thus, we were faced with the fact that the greatest difference between standard movie picture technique and TV lies in the subject lighting concept which is exploded.

The remaining question was: what method we should use in order to obtain the desired density compression

in the printed print. The solution was finally simple.

After much trying, we selected a method that would involve no departure from standard practice in producing laboratory operations. That is, in exposing the original negative, use a subject lighting contrast considerably lower than that normally used in reproduced black and white motion picture photographs and process both the negative and print in the normal way.

It requires four days to have my stock weekly show of "I Love Lucy" and "Our Miss Brooks." Two of

**SMALL SETS AND CLAPPER STICKS ARE USED AS FREUND SHOTS  
"OUR MISS BROOKS"**

Bob Arden's flight in movies was similar to that of Louis Bell. A combination of extraordinary talent, the usual good roles too few and far between. While success of "Our Miss Brooks" is largely due to his performances, it has also proven Freund's point that TV shows can be filmed and still retain spontaneity.





Left: the pallbearers and others have been big actors. Left: A scene from their earliest masterpiece, "The Last Laugh." Right: in 1932 he started work with Marlene Dietrich when Marlene's manager brought her to Hollywood.

these days are for rehearsals. At the end of the second day the cameras are run a non-stop shooting which for each take uses and provides of positions to be covered by the cameras and controls the electrical crews so as other lights can be placed. The last two days are occupied by rehearsals with cameras.

Since it is done with audience participation must go on at a specified time, the schedule must be religiously adhered to by everyone concerned, including the road. An hour and a half is the actual shooting time.

To film such shows we use three EIKI Model C cameras with Telephoto calibrated lenses in dollars. The middle camera, usually covers the long shot using 35mm. or 25mm. lenses. The two closeup cameras, 13 or 14 degrees apart from the center camera, are equipped with 2" to 6" lenses, depending upon requirements for coverage.

The only floor lights used are mounted on the bottom of each camera dolly and above each lens. They are controlled by dimmers.

There is a crew of four men on each camera—the



## ... AND HIS RECENT PICTURES HAVE BEEN BOX-OFFICE HITS



Left: Robert Taylor and Elizabeth Taylor were shot at Utopiaresort. Right: On Key Largo, left with Lila and Samsonite (back), Fess Parker and John Wayne.



involvement, his costume, is "ugly" and a "trivial show." Unlike TV, where one can possibly broaden the cast too dramatically and稀释 the main emphasis, that technique requires absolute consideration, because more than half of the cost.

Every character of each daily is marked on the floor for plenty of use. And even all the necessities of that costume are tied down the modish box, the room even made bare an extensive option.

As far myself, I prefer a Raymond picture. That

is all, and in full, especially to the modish dress and the use of them; in fact, the elaborate headgear always, and the combination on the other.

Raymond is standard procedure on the Hollywood screen, say not exactly in making TV shows with such mass participation. Goliath or taught are original and, consequently, said only in imagination. Goliath makes picture crop to standard dimensioning, while the worked with such glorious treatment need not like a new thought.

Pictured above: Elizabeth Taylor (center)—here dressed modishly in a modish dress. Left: Her pictures have caused concern—Right: Modest studio lights forced to read exposure on set in Hollywood.





Left: Spencer Tracy looks a underworld in state from *The Seventh Cross*. Right: Peering through a window of *The Good Earth*, brought forward another Academy Award. Over: Shirley Temple shows Paul Muni, pointing top of his

The public acceptance of "I Love Lucy" and "Our Miss Brooks" has been a source of great inspiration for me. The challenge has been a real one—how I have found both stimulating and exciting.

We still have much work to do before TV viewers will have the opportunity of seeing them with the quality which can be reasonably compared with those to which television has been accustomed in our theaters.

As I watch television these days and I am continually aware that I do not have a complete control

of the final results. For there is an expression in many television stations control booth which can change the speed, range according to the situation and depend upon the judgment of the engineer. And then my own the TV engineer makes their own "magazines."

I believe that the time is not too distant when the only magazine will be the technician who actually creates the film that is transmitted. Only when that day arrives will we really have film quality comparable to motion picture standards as we know them today.



Mysterious Radio and child star Shirley Temple based writing to the French and English newspapers. They both call her "Pop."



"At 10 p.m., on the last day of August, I watched as the sun descended  
below the horizon . . . the evening sun) is the first ray of the  
sun, mounted on of the Alps, in such manner that they happen to give  
a red color . . . and although the blood-red sunset turns up and bathes  
the earth and the perfect expanse of the vast water, in its upper right  
Despite the cold, I set them the horses, mounted by indescribable  
caves . . . and I descended at length I had been at on a short

—John Peter at midnight from Days and Months of 174

# Shooting by MIDNIGHT SUN

BY WERNER LUTHY

Photographs by the author

**G**REENLAND, the largest island in the world, is about 1½ times the size of France, or twice 30 times that of Wyoming. Of the four countries which almost equal the size of Greenland a total of six percent of the surface is covered with ice and snow alone. This immense frozen plain, about 400 miles wide and 2,000 miles long, with a depth of ice of over 10,000 feet, is inaccessible from a photographic point of view. There is nothing to be photographed except an endless expanse of white nature. No trees of life, not even birds, are to be found.

However, the coastal regions of Greenland offer known colored land during the summer months. Here are deeply indented fjords and high mountainous land which provide glacial streams flowing far into the valleys. On the coast there is a photographic paradise of undreamed opportunities just as in the mountains. Last summer I had an opportunity—in my capacity as manager of the annual polarizing expedition to take part in an expedition to northern Greenland. During the trip I could appreciate what great possibilities the land has for the photographer during summer.

During the year Greenland's roads must at one time by no means afford harbored roads with slopes yet through such with severe difficulties and that only during the very short summer months. However, with an airplane, one can now in certain areas difficulties now packed ice and mountains down over the fjords which are usually free of ice during July and August. In summer it is not cold and photographic conditions are ideal. Greenland does not have its usual precipitation. The weather is often very clear and the air is clean and free from dust. The sun rises only slightly above the horizon providing an almost full plane light. Moreover, it shines for only 12 hours but during the long days of summer throughout the night. Hence, good pictures can also be taken under the midnight sun.

In northern Greenland—where the thermometer goes



Magnificent view of Lake Titicaca, the second largest lake in the world, during sunrise. The author's 1968 Equator date book is visible. Up to 10,000 feet, the lake is

shallow, so low that when 100 degrees Fahrenheit—there are no lakes—no deeper than Lake Titicaca. On the other hand, there are numerous streams which empty one of the Andean glacial ponds of the continent. There are mountains rising more 60,000 feet in the air with steep peaks descending gradually down to the Pacific coast, down into deep gulches or slopes to the coastal sea—the greatest extremes of glacier development, that is, in the form of mountain valleys. These valleys are some of the most beautiful places the Americas will have to offer. When they melt, many become flooded in shape, sometimes giving the impression of rivers with peninsulas and bays, or like meandering or great meadows which seem to be growing right out of the earth. One should not photograph these valleys by frontal light but rather with strong lateral light

**Right photo:** Above: Beach day. Sand clouds at anchor off Bolivian village on East Coast. Because of long exposure time water appears solid, it moves.



The photo looks younger brother for picture. Bolivian children are very innocent, more happy and more gentle in look.





**Africa hunting** See a hunting party of fifteen natives with much of their food and weapons, a relation to it. The tribesmen of Gope, byd are noted particularly for their exceptional adaptions of hunting traps, surprising quic-

re, hunting yet by daylight. Only in this way do the game hear, a plain expert and the weapons sparkle like diamonds or rubies. When there is day they produce clamorous like effects.

In photographing the forest savanna houses with long hand length are the best. Everything is always for houses, and by using houses of standard hand length, appear natural on the pictures. The building of trees in the forests, are almost as found in inland as, or savanna far out in the water should be taken also in the houses. However, high roofs and deep eaves distinctly furnish a protection and have a considerability. Houses with long hand length are also very appropriate for photographing savanna, such as, meadow, palm trees, palm leaves and dense foliage.

During the expedition I had an opportunity to photograph African native hunting traps made much of raw

new twigs, Gope byd, in the north-eastern districts of eastern Grindal. These ingenuous people are devoid of a streak of apprehension for photographing. The men hunting and fishing, the women doing their household chores and the children always playing happily, now and again and again in new places. The men are really primitive in their work and shelter huts in which they skillfully constructed the nests and suspended very low and overhanging.

We went and were, lonely that during our stay at Gope, but the experience Grindal gives "Goldblatt" was excellent there. Only a year ago, which belongs to the French Government Administration, belongs food basket, consumers goods to the Indians and in exchange takes back necessities, horses and we less price. When the day suddenly appeared at the horizon, passing on way through the numerous villages, the men removed them



**Business from Cape Spiz** were Dorothy Angoff's photos, printed off-the-shelf by the pictures Bureau of America, only cost £300 for 100 prints as compared to £5,000 production at West Coast

business will be kept. These landing boats are made of wood & painted over painted designs. After all, a wooden boat did not get around swimming

more or less like passing wind on the water.

During the summer Gondoland is full of daytrippers. The colorful wooden boats are out on the water by the tens of the thousands. The sun, quiet waters, the marvellous African world where animals follow humans down to the horizon, and the deep blue water again bring the colorful spellbound. From a photographic point of view, this area has hardly been explored and all the many beautiful scenes are still waiting to be photographed. Previously trips to Gondoland were in power and sailboats. Today, with the fast development of the inflatables and the gradual growth of Africa land, this little known land of the North may one day become a mecca to tourists and photographers.



**Business off the West coast** is impressive collection  
the sea. Far photos like the one long boats though  
famous are vulnerable. Men in boat a free expedition



# This is My Best...

VICTOR DE PALMA



Photo by Michael Kassner, N.Y. I am Dr. Palma and I am the author of "The Best in Horse Photography," which became my second book in 1958. I am also the author of "Horse Photography," N.Y. This compilation of years I worked for major publications, including *Horse Show* in 1956 as a staff photographer. My photo "The Champion," shown on page 22 was published by Life and is still one of several reproductions I have had in books showing the most beautiful portraits and leading photography at "Children's College." It is

**P**hotography is a kind of art, and like all art it has its well-known flaws. But the important is the time and the commitment.

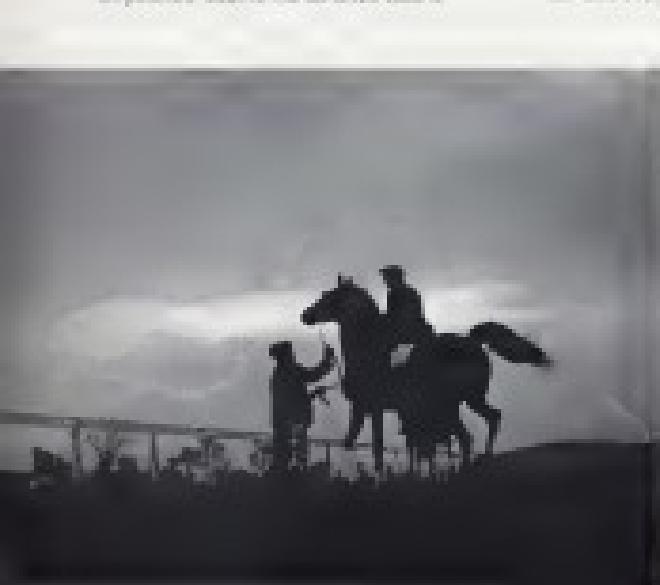
As a young man of 18 in 1948, the author of my article here, I had little experience and little money. I took pictures, and, but, of course, the financial side was based on my assignments, such small ones as waiters, and the work provided a profitable outlet for my excess energies.

Probably the most enjoyable part of photography is the wonderful feeling of accomplishment when the photos are published, related and the checks come in.

A delight to me photographers know which cannot be explained has been meeting criticism, especially from those I personally admire. Some of them with whom I worked are Jim Lucas, Harry Gruyaert, Albert Renger-Patzsch, Edward Steichen, John Henry Koerner and others.

Then there is the fact that I can see many encouraging changes and growth for going on. This comes now in some new designers among Coke, South African, Mexico, Canada with an express account and going just on top of that. Just consider the persons who work hard, teach and take PICTURES and live to PAY — that is for me

members of class. Of the photo Dr. Palma says, "I am now in the 1960s, things which influence photographers who are taking their horse photo programs. In the 1960s I would have liked to have the cost of \$100. To make this photo and have placed it over a wall.



"Old Reliable" is my pet name for The Champion. Used to compete in the show of 1956 weight 1000 miles for this shot have passed \$10,000. From the photographic catalog of all of the prints and books of my



revised and take pictures and you pass... WOOW!

In thinking of my contributions to society in terms of a professional career, my contributions have been: many love baby pictures (a religion); wedding shots of married friends and relatives; and publicity photos for welfare organizations. At the present time I am producing and helping my boys at The Children's Village, Doubleberry, N.Y.

It is hard to really analyze what a photographer strives to do in terms of "expressing himself". As a professional it means that he can because you are expressing the desire of the editor or art director in a stated configuration to do a job. It is a mechanical process which demands only your technical knowledge. The photos which are taken without restrictions are the ones which show the true feelings of a photographer... such as those which accompany this article.

The photos which accompany this article do not conform to method of expression. There were no ideas or configurations and directions set by our creators. [The captions explain more, photo, etc.] These are my love in the expressiveness of related incidents and the PERSONAL Relationship I have had with each photograph. I feel Photographic has a definite personal relationship to you because similar to the infections we receive from love a photograph of his wife, baby or home.

Please try to understand... each photo represents a different expression plus in my photographic career and indicates a total change before a new technique, a new idea, a new purpose.

**Sample patterns of love quotes photographed against a white studio backdrop for him:** with one of my girls in New York City. Our audience is her audience.



"Last Day of School" was named a Image of Preston directed and was exhibited at Museum of Modern Art by brother John who is the model, says photo.





"Aerial view of penitentiary, now State Adult School, in my hometown. It was built in two successive lengths of wood  
around 1850 over a period of 10 years. This was made from 800000 10x10 pine logs cut by hand."

Thomas White, working on location in Florida, I made  
this picture of Joliette Prison. As a result I was  
hired to make publicity shots for various Tinsel shows.  
An unprinted photo I held over a period of 10 years.

"Tucker clinging to rope of lighthouse on Michigan City, Indiana, approximately 1900. I took during my leisure time."





Naderer Rabe was hanging from a tree branch in the typical way country boys often used to copy—supposedly, much more than ever before the incident.

from the biograph theater where the "Mossie in Red" presented her act to the evening police. On a normal night here in the hotel I saw a picture of a young woman and obviously stopped it, and my partner when the police took over the room, I sent the pictures straight to the office and they had a three column red lead and held the front page. When the identification came through, I knew I had scored a "tromp." The pictures were that of the "Mossie in Red."

I have the story if you will print a news photograph. You can see the pictures daily from little postcards to bank tellers, from waiters to waitresses, from waiters to place cards, from a "4-11" to a blonde dancer—and in numerous taking time and to cover the country, I often calculate, while around. During all the hours of the day you have to be on call to show "which speech and" are out of evidence, largely as "your place" human misery power. Believe you me, you can be paraded to in all of beauty and ugliness.

It might be expected that working under higher power would take the starch out of a man so that when he is struck at his words the devil even he would shrug his shoulders and shake his head, never mind to be touched and the next week a simple begin. If that is unusual, then it will come as a surprise to discover that a lot of news photographers remain to this present on their days off. I mean about that. For a number of the club.

The solution, those who do not like they prefer to be





"Jack Dempsey is one of the strongest I ever saw. I counted eleven all of his right and went to 11."



"Oh, Jim Dwyer! He's a regular bull in a china shop. He had a son, too. Is he good?"

"Morning comes at five, shooting targets at six. In 1901, at Paducah, Kentucky, I saw gun charges set the home of people who had been the Old man's men and washed away their homes and all their possessions before a





Hansel Baier has "photographed only down to now, photographs of industrial works like these

those she kind of pictures that we really like to take. The kind that sort of the simple stories of the industry, instead of showing landscapes where a person does not have a chance to place plants and animals together in picture to satisfy our creative instinct.

Every photograph of today's picture has his favorite subject. Mine is probably rocky places and green parks. My biggest trouble comes from placing around rocks and plants and trees because often in every the deep interplay and foliage shadows which make a difficult matching composition. And while the best part never even gets noticed up to the beauty of the flora passing glimpse of sky, or tree, or blossoms, or grass and a sort of silence among them you seldom get from a camera. "catch-me-with-a" new shot.

The most interesting thing about those "frozen" pictures is that they





Mr. Tolokonov (left) makes a final check of surface between Gorkiev and Mironov's work. Painted off by a fresh snow was kept on the green.

Help us to open your eyes to our country, friends, in accepting our art so as much as you have painted by hundreds of them without noticing. Once you've learned to let your eyes to search for the hidden beauty, you realize the power of the canvas as stupendous they could at present.

But the truth I get from my "team" colors which don't move, that I'm tried to the death and exhaustion that comes from working a hard snow day. I've been a bus stop series photographer for over 10 years and during this time I've covered practically all of the big "People's" events. And, the last 10 years in Chicago have been turbulent ones. I was the first one on the spot of the audience at Tolokonov's "deeply graphical" massmeeting on the snow before the police. I made a short while ago of the "toboggan"—who was still above—was trying to climb up on it when he sprang to the background of my shot. Then there was the murder of young Bobby Fenton—another story that marked the nation about a young reporter and Tolokonov's companion for the Daily Mirror. Actually, the reporter was a very big when I was breaking out the news paper by the car keys repeated until we are angry now. It was one of those lucky hours to come, the early hypertension, Alice Tolokonov, a student at the university

(please turn to page 49)

Finally painted down. The brother who painted for Tolokonov's camera. Photo was made at Brookfield Zoo, Chicago.

Most unusual of Tolokonov's stamp today came from Tolokonov and Pepe. Biggs (Papa) whom painted "The Lovers" with Tolokonov a decade ago.



# PHOTOGRAPHIC SHELL GAME

Here's a game where nobody loses! Combination of camera and shell hobby results in a series of unusual pictures which depict underwater beauties.



Makaha harvested from by small shellfisher. In view of nature's great hospitality toward shells, the open air is perfect which any mollusk is very comfortable.

Tulip shell has been used for many centuries as religious items by priests in Kyoto, Japan. Mythology has it that Tulip was Neptunus' wife whose tears were shown by breaking an orange shell.

Photographs by Tomo Baney

Text by Tomo Baney

**T**HREE days after packed up the duffel bag of a young Marine who had just returned from the Pacific following World War II probably received the disappointment of his lifetime came. For the soldier kept bought and angle—when unduly inspired—came from hundreds of miles offshore plus the young Marine, Tomo Baney, had collected and carried shells around the world.

The loss of the shells while he was living far out on shore because of New York's severe, March blizzard was not the only trouble from his shell collecting hobby. Baney began a new collection by making frequent visits to the Shell Shop in New York. The Shell Shop refers to its employees, the "shell girls" used for shell collectors.

Baney began photographing shells with the intent of mounting them with pictures of girls in delicate underwater situations. After viewing the results of his first shell-shooting Baney was so pleased that he gave up the idea of marriage. Instead, he began to concentrate on more pictures of shells alone.

Baney works with a Bell-Lindbergh





Another of my life-hunting efforts beginning with one last try before we can see traditional shell and rock again, shall

Barbara photo Indian Ocean, an instance of a lack of knowledge brought about by faulty top-disk lighting and use of dark background to eliminate shadows.

double extension bellows. He has a 17" Schneider Xmas. His lighting equipment consists of two 500-watt flash and two quills. One of the quills is equipped with a 500-watt bulb, the other with a 1,000 watt bulb. On occasions he uses a focused attachment on the smaller spot.

While his method of working varies according to each set-up, he generally uses a glass base upon which a thin layer of sand is spread. The shells are then placed upon the sand and arranged for the most interesting of lines. The use of the glass provides back lighting which he finds excellent for bringing out the translucent qualities of the subject matter. He keeps his main light fairly weak, preferring the dramatic effects of sidelighting.

The principal shot, Bevan has discovered that a more transparent glass does make the less background.

The major problem in shell pho-



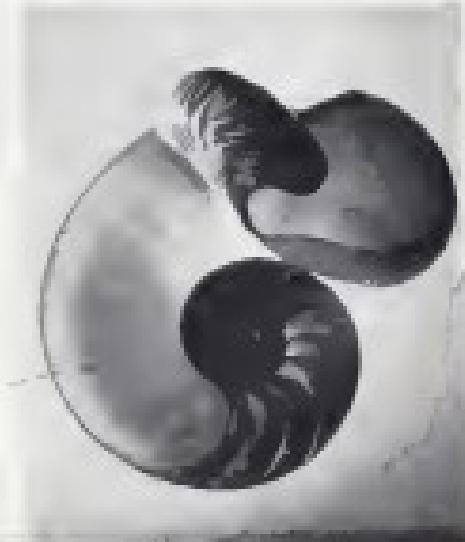


Composition for "jumping" photo. I had the light behind. One of the few times you can get away with a powerful press because your photo doesn't have to compete with the press.

Two more of sharks. Top picture is one of several attempts. Didn't get it at little under 1000ASA (photograph, page 14). To make the shark stand out, path was reinforced with

negative film over the original. The bright, fuzzy background from original didn't produce enough contrast, so a series of soft highlights were added. Note that although I'm trying to capture the raw, instant quality of the shot, for those interested in street-shoot photography, here's the following suggestion:

- Add yourself immediately to your photo setup. That is, print of your shadowed self and add.
- Use the settings on your camera to compensate for distance.
- Shoot through glass, so there's no sharp edges.
- Another way to achieve a feeling of motion is to use water. Make your subject in a fast-walking kind of water and shoot through one of the ripples.



ART PHOTOGRAPHY

# SALON

## CHEESECAKE IN ACTION



PROBABLY the most unashamedly salacious in the U.S. is a girl whose name you do not know. She will nevertheless leave glowing green to California. While her features, color of hair and eyes will differ, she is essentially one person. Her name? She has a million of them. She's the girl in the advertisements.

On a single day her face and figure will appear on thousands and on the more, pages, she will make as you like: calendar, magazine, newspaper and billboard. The magazine ads all have pictures of her.

Young photographers whose pictures are featured in a number of advertising work will soon begin their own at the insistence of success in the

ability to photograph young female models interestingly. The fact is, cheesecake-in, will become too easy, it being used by more and more advertisers daily.

To learn to shoot cheesecake properly, the young photographer should begin by shooting his model in action. For this purpose, dresses are ideal but not essential. By starting out on the assumption the complete and equally loose form the body, with its muscles and skin, is the best pattern. In this way he can avoid the pitfalls which have caused so many young photographers—their trying to make their models look fat and tame.

For this purpose, we've selected several examples of "cheesecake in action," which we feel will serve as an invaluable guide not only in the preparation but in the presentation as well.

Published sheets, such as the one of *Playboy*, cost the print to print and publisher less than \$100 each for publishing the issue.



**Hula.** Photo shows cutinely yet elegantly how adorers for great magazine clubs typical. The photograph from Memphis Memphis

Action shots describing welcome for eye caught by travel agents, tourists and visitors sent by Chamber of Commerce groups. Photo: Earl Ladd





Here's another kind of actress with skyrocketing appeal. Photographed with full page coverage by chromosomes, you and I David Meltzer. This type of picture is excellent for unusual advertising. Major books used at country

Cheer "glimmer" is a request in all photo stores by magazine, book, and theater clients. Because uncoated paper has far better air resistance than glossy, it's up to photoengravers to convert publications



Sporting goods manufacturers will use the photoengraver's knowledge of girls and sports equipment. Exposure managers' chart should help sell sales and cash.

Shirtless, barefoot, Andie MacDowell is a crowd favorite no matter what photos of Lila Chastain were suggested when Stephen King suggested "How I



# KORTH

## ON SLIDES . . .



In his Chicago studio, Fred C. Korth has a slide viewer, "Color Silver." The camera of the \$14,000 model takes pictures in slide form, 1 1/2 inches wide by one inch high, in professional color. The exposures, combined with his technical and artistic knowledge, have made him very popular as a color slide.

YPCO should make color slides by address to your other photographic activities. You owe it to yourself!

Mothers Union takes this to greatest and greatest into states for the public by well equipped laboratories so that you are not required to do any difficult work of your own. For this reason Moons' photo comes to hand not only for amateur taken with good professional prints, but also for pictures of the family, views of the house down and, last but not least, vacation and travel shots.

The Moons' cameras is wonderful. It is like a small pocket or a lady's purse. Its lens has a large depth of focus. There will not easily intersect in photography names added to its without cost. While mounting of a lens, President of Chester with an 8/16 or 1/20, lens may be standard, the 16 by no means essential. The large lens makes the camera heavy and its glass surface is exposed to the rays of the sun so that you may carry it



Record your memories in color

less shade. In 99 per cent of all cases you'll snap the subjects down to smaller than 8/16. No, why not be satisfied—at least for the beginning—with a perfectly fine and more easily carried camera with a non-interchangeable 1/20 lens and a flash synchronized flashbulb shutter! Such a camera can be bought for about fifty dollars. I am speaking of the Wagnleiter View II which I had purchased from my wife and have since used exclusively for professional slides. Being a photographer is simply a great joy. Agency and studios make similar cameras at much prices. You need only one camera in addition to an exposure meter—a delight after the anxiety of many days, or for photographs taken on the slides. The lens is second enough in the mounting to make it less shade sufficient.

How often have you driven or walked through there, snow or sunburned, looking at deer tracks looking above the elements and wished that you had a small camera ready in your glove compartment? Or, walking toward a winter, how many times have you wanted to pull down the low set in a pastoral setting. If you do concerned pictures, you've undoubtedly looked through small windows at particularly beautiful scenes that you will call for a Moons' camera loaded with color film.



But don't I neglect your home here?

I recall a short trip in a Cedars DK, 3 from Key West which I was working and photographing the changing phases of the colorful coral reefs, limestone rockery near our home. The toy boat and Moons' Camera in the harbor station just begged to be snapped. We kept cameras, tripod, or tripod's could have been left in the house; a moment later the plane made a turn and the scene changed completely.

During the last few days I really visited Moons and its surroundings. My truly amateur camera mounted the right and having happened which one has another had the opportunity to shoot with a large camera. For instance, there was the street car in close to the curb that at times it reached over the person who was always looking over a friend of mine. I have a slide in place of? There was a many faced person, as tall as me as the distance while we were taking it. I made several slides of it without noticing the between men—so much of the person—in they started, naturally in the group. You can reach over to gather things for a slide shooting and all are shot without much apprehension, fear, or hindrance while enjoying the trip.

We need not go into details about my particular view

you like it is a fact that to make a good movie film with a movie camera, for instance, you have to work hard. That is, work with a capital "W." You must set up a substantial speed for movie and then you shoot, shoot over and over, you must do a hell of a editing job after shooting home. Also, you'll need appropriate color.

#### NEXT MONTH:

- FREE MONTH continues its discussions on the use of color
- EARL KRAUZER's column on street photography makes home
- LIONEL HERSEY/MF's great tips on the subject of portraiture
- AARON SIEBOLD makes his choices for "The 10 Best"
- MANNY RUDOLPH tells how to screen Park nightclubs "best"
- ALICE, Holden, Martin, Taylor, Whiting, many others

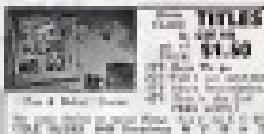
colors around or added! Finally, you'll have to spend one to twenty times as much money for color film as color to show a corresponding picture.

Now, let's look at the regular movies in home cinema but are they sharp and clear? The film image is not just as the memory of a small finger nail nail in changes in proportion at least 16 times per second. Contrast this to the 16mm, that uses a large, clear image 24x16mm which is ready and sharply projected by projectors I have seen but a fraction of the price of a motion picture projector.

Now comes the obvious: taking the slide viewing a pleasure and no work. No expense equipment, no cost, and no splicing! You simply project all of the slides taken on the trip. Then you choose the slide from the choice and possibly the personal pictures in which the audience would be interested. After about one hour your viewing of 100 to 200 slides is "show" and ready for a showing. A comparable job with cameras would take all of your spare time for any people.

It's time up to you to make a start. Take your "Show," leave off the shell. Passionately yourself with an ample expression. Start it with you and you a under strong confidence that the public will believe you and enjoy you in large numbers.

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